

How to Manage a Husband.

Marie Corelli.
John Strange Winter.
Adeline Sargent.
Duchess of Manchester.
Lady Hamilton.

EVERY woman on earth thinks she can manage a husband, or could do so, given the opportunity of possessing one. Even Miss Marie Corelli, who is "at present unmarried," is no exception to the rule. She and three other celebrities are quoted in T. A. T., an original London publication.

Miss Corelli would not bother him to turn more than a hundred a year; would coax him to reside in some lonely nook of the world, where life is cheap and easily maintained, and would charm away all his ill-humor with her playing. So she, isn't it?

John, Countess of Malmesbury, intimates that the key to husband-management is helpfulness on the part of the wife. "The husband who is helped is managed," she says in effect, and she quotes the Bible in support of her contention: "Two are better than one; because they have a good reward for their labor. For if they fall, the one will lift up his fellow; but woe to him that is alone when he falls; for he hath not another to help him up."

The Duchess of Manchester, thinks that attention to the old adage, "Bear and forbear," constitutes the best recipe for the management of a husband. Mrs. Flora Annie Steel, advocates the cultivation by the wife of "mental sympathy, friendship, and the honest, unselfish desire to stand by her husband, to do the best for him in every way." She intimates pretty plainly, however, that the husband must do likewise by the wife, for this "is the essence of real love."

The late Adeline Sargent was stern and uncompromising. "Make the creature," she once remarked, "learn that you have needs and aspirations, as he has, and that you, like himself, must have space wherein to realize them. Teach him to remember that you have silent angles which take up quite as much room as his own."

Mrs. Hortense Paget likens the husband to a horse. "Just as we use our superior human intellect (she says) to control and guide his (the horse's) superior physical strength, in order to obtain the best results, so should we manage our men, firmly but kindly, using whatever possible the snaffle of persuasion rather than the thorn-bit of coercion."

Lady Hamilton opines that to manage one's husband one must hold him

Sarah Grand.
Katherine Tynan.
Mrs. Hermione Paget.
Emily Crawford.
Dorothea Probyn.

through life as a lover, and she advises wives, in order to accomplish this, to cultivate a thorough knowledge of their mates and of their varying moods. "Demand that your husband shall be your comrade and friend as well as your lover," so writes and thinks Mrs. Sarah Grand, and she begins at the same time to lecture and comment on "the lord-and-master" theory.

Katherine Tynan goes no difficulty in managing a husband, asserting that "he is as a rule amenable if only the wife knows how to behave as a reasonable being."

Dorothea Probyn believes that no woman wants to manage her husband, unless he is a tyrant. "In that case," she adds, "the wife cannot do better than study Shakespeare's 'Taming of the Shrew,' and treat her husband as Petruchio treated his wife. He will soon come to heel."

Mrs. Emily Crawford thinks that the best way to manage one's husband "is to nurture idealism in one's self."

Beauty Hints

By Margaret Hubbard Ayer

Fluffy Hair.
Dear Miss AYER:
Kindly tell me what inexpensive remedy will make the hair very fluffy; also what will increase the bust. I have a 34-inch bust and large hips.

L. E. G.
The following tonic will help to dry out and make the hair fluffy. If you do not want the auburn tint, leave out the cochineal: Powdered bicarbonate of soda, borate of soda (also powdered), 1-4 ounce of each; eau de cologne, 1 fluid ounce; alcohol, 2 fluid ounces; tincture of cochineal, 1-8 fluid ounce; distilled water, 8 ounces.
Mix and agitate until solution is complete.

The following developer may be helpful to you: Liquid extract of galega (goat-rue), 10 grams; lacto phosphate of lime, 10 grams; tincture of fennel, 10 grams; simple syrup, 400 grams.
The dose is two spoonfuls with water before each meal. Dr. Vaucaux also advises the drinking of malt extract during meals.

Nothing but a Dye.
Dear Miss AYER:
Kindly inform me what I can use to restore gray hair to its natural color, the color being brown. C. MASON, Newark, N. J.

Nothing but a dye or stain will restore the color which is lost. The following prescription has been successful in restoring the natural color of the hair. It is a physician's prescription: Sugar lead, 1-2 ounce; iodo sulphur, 1-2 ounce; essence of bergamot, 1-2 ounce; alcohol, 1-2 ounce; glycerine, 1-2 ounce; tincture of cardamom, 1-2 ounce; ammonia, 1-2 ounce.
Mix all in one pint of soft water. Apply to the roots of the hair, which must be clean.

More Girls than Ever Now Studying Art.

Twice as Many as Last Year, and All Studying Seriously.



A STUDENT AT WORK

There are more girl students attending the art schools in New York this winter than ever before. Every school of any importance has its full quota of young women bent on the study of painting and drawing. Only a few years ago the vast majority of young women students in the art schools were "students" in name only. They took up drawing and painting as a pastime and diversion for the time being, and the girl who could dash a canvas with colors and mystify her friends as to whether her creation was a rose or a cow was looked upon as quite "the real thing" in the way of a faddist.

Not so to-day, however. The American girl student is a student in the world's fullest sense. She is intensely in earnest, has no thought of anything save serious work and real improvement, and looks upon her course of study as the foundation for her life work.

At the Chase Art School there are nearly twice as many girl students as there are men this winter. Mr. William M. Chase, the famous American painter, who conducts the school, is enthusiastic about the interest evinced by the young women and believes he has in his classes quite a number of young women who will make their mark in the world of art.

A great many American women artists earn large incomes with pencil and brush, among them being Elizabeth Shippen Green, Alice Barber Stevens, Panny V. Cory, Violet Oakley, Florence Scovel Shinn and Jessie Wilcox Smith. In the art school the first work undertaken by the pupils is of the simplest character. It is only the advanced pupil who has a place in the "life class" or the class in portraiture. These two classes are, of course, the most interesting in the school.

In the "life class" the students are grouped at their easels before a raised platform upon which the model poses. Some of the students having exactly the same point of view, each drawing from a different angle. The students make charcoal drawings upon rough paper as a general thing. Each art school has several models, some posing merely for the head, others for the draped figure, others for the nude, etc.

In the photograph here shown of the life class at the Chase school it is interesting to note the clever use of camera turned over to take the place of easel.

The chalk marks on the platform indicate the positions taken by other models. These marks are always made. When a model poses the outline of each foot is made in chalk on the platform so that in case the model rests, the same exact pose may be resumed.

In the portraiture class a live model is always employed, usually a man. In the art school the first work undertaken by the pupils is of the simplest character. It is only the advanced pupil who has a place in the "life class" or the class in portraiture. These two classes are, of course, the most interesting in the school.

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A Collector of Kisses.

He Has Hundreds of 'Em.

FOR twenty-five years a Chicago man has made both a pastime and a serious pursuit of collecting kisses. In addition to his personal adventures into ooculatory hunts he has filled his library with the literature of kissing and gathered into a hundred scrapbooks every word and line relative to the ancient, medieval and modern practice in which he is so keenly interested.

The Chicago kiss-collector has catalogued the labial salute in this order: The kiss of passion. The parental and filial kiss. The kiss of affection (always between women). The devotional kiss. The fraternal kiss. The kiss of curiosity. The kiss of treachery. The fleshy, evil kiss.

In one sense this extraordinary collector has nothing to show for his persistent and sometimes costly efforts. He has kissed the Pope's toe, and he has rubbed noses with Orientalia. In his catalogue of kisses experienced by himself there are 217 brides, over 400 children, 43 widows, 19 "eligible" sweethearts, 43 old maids, 1 king (a hand kiss), 11 beggars of both sexes (the kisses in these cases having been accepted, but not returned), and about a score of scattered kisses that have not been catalogued.

The collector himself has undertaken a collation and disquisition upon the origin and meaning of the kiss, and in the beginning he chooses the definition of Dr. Oliver Wendell Holmes as the most perfect in all tradition, history and literature. "A kiss," said Dr. Holmes, "is the twenty-seventh letter of the alphabet; the love letter that requires two parts of lips to write." Such a term, being an expression of the noblest and most enduring passion of humanity, is given the place of rank in a graduated scale which includes thirty-three different varieties—count 'em—



On Exhibition.

A Material Difference.

MUSHROOMS are delightfully palatable and healthful, yet some species of Toadstools so closely resemble the toothsome Mushroom as to make it dangerous to experiment with uncertainty. And so it is with Castoria and its imitations. Keep the Castoria that bears the signature of Chas. H. Fletcher ever in your mind's eye as the Mushroom. And be particular to remember the counterfeit, substitutes and "just as good" kind as the Toadstool. There may be a resemblance in the package, but the results obtained are so widely different as to make the signature of Chas. H. Fletcher the important feature when buying Castoria.

Why should not our preparation be superior to all other children's remedies? Have not eminent physicians from the Atlantic to the Pacific testified to its perfection? Castoria that bears the signature of Chas. H. Fletcher is the name of chemical art as applied to a child's medicine.

Genuine Castoria always bears the signature of Chas. H. Fletcher.

I WANT every lady to have a cake of the World's greatest Beauty Soap and to read the World's greatest Beauty Book.

Next Monday, Jan. 23, 1905, at 8 P.M., at the Grand Opera House, New York City, the comedy "The Little Joneses" by Geo. M. Cohan.

Hammerstein's 42nd St. Theatre, New York City, presents "The College Widower" by Weber and Ziegfeld.

14th St. Theatre, New York City, presents "The Forbidden Land" by Geo. M. Cohan.

Fifth Annual Automobile Show, Madison Square Garden, New York City, Jan. 14 to 21, 10 A.M. to 11 P.M.

Ice Skating, St. Nicholas rink, 60th St. and 5th Ave., New York City, 8 P.M. to 11 P.M.

Pastor's Circle, 14th St. and 5th Ave., New York City, 8 P.M. to 11 P.M.

Grand Ward & Vokes, 14th St. and 5th Ave., New York City, 8 P.M. to 11 P.M.

Belasco, 14th St. and 5th Ave., New York City, 8 P.M. to 11 P.M.

Windsor, 14th St. and 5th Ave., New York City, 8 P.M. to 11 P.M.



Here are a certain number of letters. If you place them in the right order they will spell the name of a ring that is known everywhere in the English-speaking world.

The Heart of a Wife.

SYNOPSIS OF PRECEDING CHAPTERS. Mabel Vernon, a working girl, marries Guy Mortimer, a wealthy man, and they live happily together.

CHAPTER III.

That was the first time Mabel Vernon had ever been to the city of London. She was now a married woman, and she was going to see her father, who was a wealthy man and lived in London.

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By Jessie Frank Boice.

They arrived just in time to see the gangplank drawn in. It was a good thing, for the boat was full of people, and they were all looking at the new couple. Mabel Vernon and Guy Mortimer were the center of attraction. They were both so young and so beautiful, and they were both so rich. They were both so happy, and they were both so in love.

They were both so happy, and they were both so in love. They were both so rich, and they were both so beautiful. They were both so young, and they were both so full of life. They were both so full of love, and they were both so full of hope.

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A Band and Cuff in Cross-Stitch.

Cross stitch is one of those practical and handsome fads which last for some time, as the beauty of the work becomes more apparent. Smart little collars and cuffs are among the most useful things to be had in cross stitch and the popular way to make them—the newest way—is quite plain across the collar without tabs or bows in any kind.

In coloring the cross stitch of this season varies from that of a short time since. Instead of the invariable red and blue Russian mixture a combination of colors is used, or all one color is stitched upon the scrim and, if a ribbon stock or bow is used, it is the color of the cross stitching on the collar.

A Little Sonnet About a Bonnet

Here a feather
And there a bow;
Now some violets
All in a row—
That's the way
The milliners go.

Who read WORLD "Help Want" Ads.

112

"MILLINERS WANTED"

Advs. were printed last week in the

MORNING WORLD

A great many more this week.